

## Venetian Art (15<sup>th</sup> - 16<sup>th</sup> centuries)

### Key Ideas

- Venice was an independent oligarchy, ruled by an elected doge, and was wealthy from trade. The city emerged as a major center of Renaissance art in the last quarter of the 15<sup>th</sup> century.
- After exposure to Netherlandish paintings of the 15<sup>th</sup> century, Venetian painters were first in Italy to use oil paints on panel and canvas, achieving brilliant effects in color and depiction of light.
- Venetian painters were innovative in conveying a mood or emotion, sometimes paintings lack narrative clarity.

### Terms and Names

Bellini

Giorgione

Titian

Jacopo and Francesco Bassano

*Sacra conversazione*: Translated as “Sacred conversation,” term for composition showing saints and angels in the company of an enthroned Virgin and Child.

*Vendecolori*: “Color seller,” trade developed in Venice selling prepared pigments and raw materials for painting.

*Nocturne*: Painting of a night scene.

*Poesie*: “Painted poems.” Painting without narrative clarity, focusing more on conveying mood/emotion.

### Works in the Mia Collection (Tintoretto is also a Venetian painter, but Mannerist in style.)

- Cima da Conegliano, *Madonna and Child*, 1500-1504, oil on panel. (55.4)
- Titian, *The Temptation of Christ*, about 1530, oil on panel, 25.30
- Jacopo and Francesco da Ponte (Bassano), *The Element of Water*, 1576-77, oil on canvas, 94.45.

## Mannerism (16<sup>th</sup> century, 1525-1600)

### Key Ideas

- First appearing in Florence and Rome, then spreading north, Mannerism is derived from the Italian word “*maniera*.” “Mannerism developed into an anti-Classical movement in which artificiality, grace, and elegance took priority over the ordered balance and lifelike references...of High Renaissance art.” (Stokstad, 661)

- Although inspired by the masters of the High Renaissance, Mannerist artists defied the classical orders of rationality and uniformity, breaking away somehow—with color, composition, proportions, or narrative clarity—from those ideals in painting, sculpture, and architecture.
- Mannerism also reflects some of the unsettled conditions (political and religious) throughout Europe.

## Terms and Names

*Maniera*: Term used by Vasari, reflecting the personal *style* of an artist.

Jacopo da Pontormo

Parmigianino

Giorgio Vasari

Bronzino

El Greco

Tintoretto

## Works in the Mia Collection

- Giorgio Vasari, *Six Tuscan Poets*, 1544, oil on panel, 71.24 (on extended loan in a Mannerism exhibition at the Städel Museum in Frankfurt am Main!)
- Studio of Jacopo Tintoretto, *The Raising of Lazarus*, 1570s-1580s, oil on canvas, 83.74
- Workshop of Jacopo Tintoretto, *Portrait of Dogaressa Morosina Morosini*, 1570–80, 24.4
- El Greco (Domenikos Theotokopoulos), *Christ Driving the Money Changers from the Temple*, c. 1570, oil on canvas, 24.1
- Artist Unknown, *Portrait of a Noblewoman*, c. 1550 (English), oil on panel, 87.6

## Additional Resources:

Titian's working method, from the National Gallery, London:

<https://www.youtube.com/watch?v=LDUTCtMMSto>

Khan Academy Mannerist discussion: <https://www.youtube.com/watch?v=4mpFcaeEiCs>

To learn more of Mannerism, check out the excellent digital accompaniment to the *Maniera* exhibition at the Städel Museum: <http://maniera.staedelmuseum.de/en>